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"that which the builders rejected has become the chief stone of the corner," for at last something good has come out of America.

The clearest exposition of the totem is that by Miss Alice C. Fletcher in a paper entitled "The Import of the Totem," read before the American Association for the Advancement of Science, August, 1897, in which she says: "The foundation of the Indian's faith in the efficacy of the totem rested upon his belief concerning nature and life. This belief was complex and involved two prominent ideas: first, that all things, animate and inanimate, were permeated by a common life, and, second, that this life could not be broken, but was continuous."

Briefly, then, totems in general terms were the symbolic representations of what the youth saw in his vision when he reached the age of puberty and passed through the ceremony connected with that event, and did not lie along the line of natural or blood relationship, nor was there any connection with ancestor worship. The association of those into societies or gens who had a common or associated form of totem as a social institution was the other purpose of the totem. In other words, it seems that in some degree, at least, the modern secret and fraternal organizations are a survival of totemism, which in some form has been world-wide in its distribution.

J. H. McCORMICK, M. D.

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*The Beginnings of Art. By Ernst Grosse, Ph. D. New York, 1897, D. Appleton & Company.*

This is one of that excellent series edited by Prof. Frederick Starr, known as the Anthropological Series, of which "Woman's Share in Primitive Culture," by Mason, and "The Beginnings of Writing," by Hoffman, are prior publications, and illustrate in detail two phases of culture of which, among others, "The Beginnings of Art" treats: first, woman is the aboriginal decorator in the primitive fictile and technical arts, and, second, pictographs and glyphs, the foundation of writing, was an art in a dual sense.

The author does not claim for this pioneer in a new and wide field an exhaustive study, but simply to lay a foundation for wider research upon scientific lines, and to lay before the investigator some pertinent questions to the solution of which he should endeavor to direct his efforts. His treatment of the sub-

ject is to be commended, for he "criticises those writers who have drawn illustrations of beginnings from people at every stage of culture." He therefore confines his attention to the few most primitive people now living, so that later on he may by the comparative method fill in the gaps from peoples who may be quite advanced in some directions, yet may have primitive conceptions along these lines or where survivals may answer a like purpose. In the chapters upon "The Aim of the Science of Art" and "The Way to the Science of Art," chapters 1 and 2, he gives in a clear and concise manner his ideas upon art as one of the many sides of ethnology, and defines the difference between the science and philosophy of art and art criticism.

The book has thirty-two text illustrations and three plates, and the examples are for the most part happily chosen, for while we may differ with his interpretations in some instances, yet he has endeavored to do justice to the opinions of others.

"The first and most pressing task of the social science of art lies, therefore, in the study of the primitive art of primitive people."

"A foreigner sees in a foreign work of art only what is visible to the eye."

These two quotations well illustrate the standpoint from which the author views his subject. The second is the usual manner of looking at primitive people by casual observers; the first is the scientific method of arriving at the true conception of the artist, no matter in what field, and in placing it in its true position in the culture history of the human race. Such is the aim of the "Beginnings of Art."

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*Devil Worship in France.* By Arthur Edward Waite. London, 1896, George Redway.

From an ethnologic standpoint, this book is a disappointment. One could suppose from its title that it treated of survivals of the "Black Art," "Alchemy," and "Black Magic" or a revival of the old Hermetic philosophers, with their symbolisms, religions, and doctrines, a most interesting and absorbing field of research and one attended with much profit to the student of ancient religions.

It consists of a number of exposures of charlatans and frauds